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AUTHOR Klein, Margaret E.
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ABSTRACT

This content analysis sought to examine the annotations in two editions of "Books for You" (a recommended reading list for high school students) published thirty-one years apart (1964 and 1995) to determine if the roles, settings, and importance of multicultural characters has changed in any way. The percentage of annotations was compared to United States Census population, including the following ethnic groups: African American, Native American, Asian/Pacific Islanders, Hispanic Americans, and those of mixed race. The results of the study show that the percentage of multicultural literature on this recommended reading list increased from 1964 to 1995 for all but Asian/Pacific Islanders. There was a dramatic increase in the number of books with settings in the United States. With the exception of Asian/Pacific Islanders, multicultural characters increased in importance. In general, the roles these characters occupied became somewhat less stereotypical, but not necessarily more varied. The results of the comparison to the United States Census were mixed, with some groups being overrepresented and others being underrepresented. A literature review is included. Data are represented in table form. Two appendices contain long and short forms of annotation coding sheets. (DLS)

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ED 423 898

A COMPARISON OF MULTICULTURAL CHARACTERS IN THE ANNOTATIONS OF TWO RECOMMENDED HIGH SCHOOL READING LISTS PUBLISHED THIRTY-ONE YEARS APART.

A Master's Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree Master of Library Science

by

Margaret E. Klein

May, 1998

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Margaret E. Klein
"A Comparison of
Multicultural Characters in
the Annotations of Two
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Thirty-one Years Apart."
May 1998
Dr. Lois Buttlar

ABSTRACT

For over thirty years educators and parents have been concerned about the quantity and quality of multicultural literature available to children. Many wrote to say that literature for and about "children of color" was necessary for the development of their self-esteem and self-identity. This content analysis sought to examine the annotations in two editions of Books for You (a recommended reading list for senior high school students) published thirty-one years apart (1964 and 1995) to determine if the roles, settings, and importance of multicultural characters had changed in any way. The percentage of annotations was compared to United States Census population. The ethnic groups included are African American, Native American, Asian/Pacific Islanders, Hispanic Americans and those of mixed race. The results of the study show that the percentage of multicultural literature on this recommended reading list increased from 1964 to 1995 for all but Asian/Pacific Islanders. There was a dramatic increase in the number of books with settings in the United States. With the exception of Asian/Pacific Islanders, multicultural characters increased in importance. In general, the roles these characters occupied became somewhat less stereotypical, but not necessarily more varied. The results of the comparison to the United States Census were mixed, with some groups being overrepresented and others being underrepresented.

Master's Research Paper by

Margaret E. Klein

B.S., Marshall University, 1968

M.L.S., Kent State University, 1998

Approved by

Adviser_____Date_____

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CHAPTER I

Introduction

For over thirty years educators and parents have been concerned about the quantity and quality of multicultural literature available to children. The number of books published in the United States contained very few images of non-white characters and those that did were filled with misconceptions and stereotypes and were written by those who had very little or no first hand knowledge of the cultures they were writing about. This was seen as being very detrimental to non-white children. "Consistent negative, stereotypical images can literally strip the impressionable child of his or her self-esteem."[1] The importance of creating a body of literature that did not contain misconceptions and stereotypes and that included non-white children became the focus of several essayists. Nancy Larrick was one of the first to point out the almost complete lack of "Negroes" in children's books, calling it "one of the most critical issues in American education today..."[2] When Naomi Caldwell-Wood was speaking of historical works about Native Americans she called many of them distorted and full of omissions.

> ...Native people are somehow transformed into half-naked, inarticulate savages who stole horses, plundered, and burned wagon trains of white settlers who were only in search of the American Dream--a dream that included land ownership and removal of the Indians from their homelands to barren, seemingly worthless reservations. Rarely are any statistics given about the hundreds of broken treaties that promised the Indians would have their lands "as long as the grass grows and the river flows." [3]

Virginia Henderson, a psychologist, wrote that multicultural children's literature, literature about "children of color," is necessary for the development of their self-esteem and self-identity. Growing up they need to see positive images of themselves reflected in all facets of life. It is more complicated than having good role models at home and in the community. Children need to see people like themselves represented in the world outside

their homes, on TV, and in the books they read.[4] When "children of color," those that belong to one of the minority groups called African American, Hispanic American, Asian American, or Native American, look out into a world of all-white faces, it is impossible for them to view their color and culture as significant. At the same time it would be easy for children in the white majority to view themselves as superior because they rarely see people of color represented in textbooks and literature. If they don't live in the same neighborhoods, they have no chance to observe the cultural and ethnic heritage of these minority groups and therefore come to understand and respect their differences.

Growing up in Spanish Harlem in the 1940s and 1950s, the daughter of Puerto Rican parents, Nicholasa Mohr was surrounded by her own culture. Everyone spoke Spanish and ate Puerto Rican food, but they all knew that if they wanted to achieve any success in the United States, they had to acquire the white European culture that was dominant in this country. She says:

> All too often, the price of this success was paid by discarding our own history and never seeking the truth of our past. Anglo-American values demanded that we had to reject our parents' language and change our way of thinking.. Even our clothes and food were seen to be foreign. Going as far as changing our name from Jivera to Rivers wasn't such a bad idea either.[5]
>
> There were no positive role models for me out there in the Great Society when I was growing up. When I searched with a need to emulate a living person--preferably a woman with whom I could identify--my efforts were futile. As a Puerto Rican female in the US, my legacy was one of either a negative image or invisibility. My knowledge of myself, of the history of the Puerto Rican people, and of the Hispanic contribution to the United States were to come later when I would seek and find those works and books that held the truth.[6]

Multicultural literature is important because it allows young people of color the opportunity to see their own history, traditions, culture and present way of life on the pages of the books they read. This allows them to take pride in their heritage, thus supporting their growing self-esteem. It also can provide positive role models for growing

up, getting along with others in the world, and choosing a career. Children who read about cultures other than their own will not only be able to learn about and enjoy those varied cultures, they will come to respect and appreciate them, becoming all the more better equipped to function in a pluralistic world.

Not everyone agrees as to what groups should be included when the subject of multicultural literature comes up. Joseph Bruchac, a Native American writer of children's books, believes that all cultures should be included and that reading about various cultures can "empower" all children.[7] As an educator Junko Yokota includes Jewish and Russian stories, among others, on her reading lists and believes any distinct cultural group should be included.[8] On the other hand Elizabeth Martinez, an educator and reviewer of children's books with Latino characters, feels that multicultural literature is a "rejection" of the pervasive Euro-American view of culture and history and that it should focus on other groups.[9] This does not mean just a sprinkling of color in an otherwise white story. "It is a manner of recognizing different perspectives based on different historical experiences..."[10] While a few maintain that multiculturalism includes all cultural groups, most, like educator Karen Smith, have the opinion that it should be limited to those groups who, while they have long been residents of the United States, have been "disenfranchised politically as well as socially."[11] For the purposes of this paper, the latter view will be taken. Those who have been underrepresented and misrepresented in the literature and history of this country, and who have been tabulated by the US Census as African American, Asian American, Hispanic American, Native American and multiethnic, will be the focus of this study.

There is another controversy surrounding multicultural literature that writers, reviewers, and publishers can't agree on. Who is best able to write a story about a particular cultural group that is realistic and authentic? Thelma Seto, a Japanese American writer and poet, feels

> very strongly that it is morally wrong for Euro-American writers to 'steal' from other cultures in order to jump on the multicultural bandwagon, unless they have direct, personal experience in the country where that culture originates.[12] For centuries Euro-Americans have defined us, re-written our histories, our cultures, our religions, even our languages--and profited handsomely from these efforts. For centuries in this country we have found caricatures of ourselves in Euro-American books.[13]

Marc Aronson, a Jewish-American editor, believes that anyone who cares enough about another culture to study and write about it, should be allowed to do so. "I am challenging all authors to trust their passions, while still demanding the highest standards of artistry, honesty, and understanding. I want to create more options and opportunities for all talented and committed artists, no matter how they fill out their census forms."[14] Phoebe Yeh, a Chinese-American book editor, believes it is unfair to ask writers to only write about their own culture. "We expect all writers to approach their work with scholarship and authenticity." If they are writing in a culture that is not their own, they simply have to "work harder to achieve an 'ethnic' voice."[15] Speaking to writers who want to use Native American themes Caldwell-Wood states that since Native cultures are "strongly rooted in oral traditions" non-Native writers must visit with the culture in question to gain proper knowledge.[16]

To sum it all up would be to say that children of color, in order to gain self-esteem and to succeed in life, need to see themselves reflected in the literature they read. That literature, for the most part, should be written by those who are born to the culture of which they are writing, or at least by those who will take the time to intensely study it and seek the advice of someone within that culture. All children can use this literature to learn about people from diverse cultures and backgrounds in order to understand how others are different as well as similar. In this way can they learn to get along with people from different backgrounds in their adult lives.

Purpose of the Study

The purpose of this study is to examine the roles, settings and importance of minority characters mentioned in the annotations of two different editions of Books for You published thirty-one years apart to determine if these two parameters changed in any way. Books for You is an annotated booklist created by the National Council of Teachers of English for senior high school students. A second aspect to be examined is how closely the percentage of books which depict minority characters compares to the minority population according to the US Census. The hypothesis is that from 1964 to 1995 the importance and percentage of minority characters will have increased, that more of the books will have settings in the US, and that the roles played by those characters will have become less stereotypical and true to reality.

Definition of Terms

The books annotated in both editions of Books for You are intended for high school students. In the 1964 edition this is specified as grades 9-12. No mention of grade level is made in the 1995 edition. The terms multicultural, cultural, ethnic and minority refer to individuals who are counted by the 1990 United States Census as Black, American Indian, Eskimo or Aleut, Asian or Pacific Islander, Hispanic, or those of mixed race[17]. When referring to these ethnic groups, the author elected to use the terms preferred by these individuals, African American, Native American, Asian/Pacific Islander, and Hispanic American. Hispanic Americans can be of any race and are counted twice on the US Census. The term Caucasian refers to people of the white race who are of European, North African, or southwest Asian ancestry and are sometimes referred to as Euro-American in this paper.

Limitations of the Study

The findings of this study are influenced by and limited to the annotations that are listed in the two editions of Books for You and for the time periods represented by these editions. The books chosen for annotations do not include all the works published with multicultural characters and therefore the findings of this study cannot be used to generalize about all multicultural literature. Works were noted as multicultural if the annotation expressed the racial or ethnic heritage of one or more of the characters, or this author sensed that the character or characters may be of a minority culture and searched other sources for this information. All those characters were placed into one of the five groups, African American, Native American, Asian/Pacific Islander, Hispanic American or multiethnic. All other works are considered to be about Caucasians.

CHAPTER II

Literature Review

Several databases were used in the search for related literature in which the roles, image, representation, authenticity, and/or importance of minority characters in children's and young adult literature were studied. They include *Educational Resources Information Center (ERIC), Library Literature, Dissertation Abstracts International* and research paper database for the School of Library and Information Science at Kent State University. Various investigators have explored these issues. Some concentrated on and examined literature written about one specific ethnic group, while others included the four major ethnic groups, African American, Hispanic American, Asian/Pacific Islander, and Native American. Two studies involved comparing books published in one time period to another and two others concentrated on reviews of works featured in journals.

Nancy Larrick started it all in 1965 by asking why, with many schools in large cities of the United States having a student population consisting of over 50% "Negroes" and with roughly 16% "Negro" students nationwide, are there almost no children's books featuring their likeness. In a study of the 5,206 children's trade books issued by sixty-three publishers in the years 1962-1964, she found that only 349, or 6.7%, contained one or more African Americans. In 60% of those, the action takes place outside of the United States or before World War II. Some only show a dark face or two in a crowd. Only four-fifths of one percent depict a story of modern African Americans.[18]

Twenty years later the Cooperative Children's Book Center began documenting the number of books published for children and young adults that were written or illustrated by African Americans. For the years 1985 and 1986, only 36 or 1.4% of the approximately 2,500 books published were written or illustrated by African Americans. In 1987 the number was 30 out of approximately 3,000, or 1%. There was a slight increase

in 1988 when the percentage rose to 1.3%. The increase was short-lived as in 1989 and 1990 the number of books published rose to 4,500 and 5,000, respectively, while the percentage of books written or illustrated by African Americans fell back to 1%. The number of books written of illustrated by other ethnic groups was much lower.[19]

More recently Cobb examined the percentage and roles of multicultural characters in children's books published by the members of the Children's Book Council between the years 1989-1991. She found that of the total number published, 104 titles or 2.7%, contained African American characters and 24 or 0.6% contained Hispanic American characters.[20] These percentages are far less than the number these groups hold in the population. She also examined selected fictional books to determine the roles played by the adult characters. There was evidence of "occupational stereotyping" in that 63.3% of the African Americans were either unemployed or employed in low paying jobs and that 17 out of 18 Hispanic Americans were shown in low paying jobs.[21]

Around the same time Reimer examined books present on three recommended reading lists and two basal reading series, recording the number of multicultural main characters in a randomly selected sample. She also recorded the number of multicultural characters featured in the illustrations. The lists and series are for elementary students. In the books selected from the recommended reading lists, over 90% of the main characters and approximately 90% of those pictured in the illustrations are Caucasian. The basal reading books contain many more multicultural characters. In one, 50% of the main characters and 63% of those in the illustrations are Caucasian. In the other 67% and 69%, respectively, are Caucasian.[22]

Many studies have been conducted to determine the amount of stereotyping present in children's and young adult literature. In an attempt to ascertain the "attitudes and values being . . . fed to young readers,"[23] Betty Morgan found that while there was an "enormous amount" of children's literature about the "Indians" and "Negroes,"

and an "extremely small amount" about the Chinese and Japanese, most of it contained stereotypes. Biographies about "Indians" were available, but were predominantly about leaders in the past. There were very few biographies about the Chinese, Japanese or Puerto Ricans.[24]

Louie examined eight young adult novels published between 1987 and 1992 that contain Asian American characters. She found many typical Asian American stereotypes such as characters who were weak and indecisive, or the "Suzy Wong" and "Model Minority" types. Three characters rejected their Asian American heritage. Only three stories contained characters who were mature and realistic. The author felt that there were not enough Asian American stories in general and too few that contain male characters.[25]

Another study examined the portrayal of Hispanic American people in children's and young adult fiction books that were published between the years 1975-1992. No effort was made to compare earlier to later works. Ten evaluative categories were used including socio-economic status, authenticity, and social/cultural customs. Koran found that 40% of the families or characters in the works studied were middle class, while 30% were in the lower class and were described as poor. Many of these were domestic workers. Only one book depicted a wealthy family. In none of the works were characters shown doing professional work. The author judged 90% of the books to have an authentic or positive impression of Hispanic American people.[26]

Violet Harada focused on Asian/Pacific Islanders and their portrayal in picture books for young readers. In contrast to Louis's study above, she found that in 90% of the works the characters were presented as positive and nonstereotypical. In almost 80% of the works the characters assumed a proactive role in solving their own problems and did not rely on others to do this. There was no specific mention of characters being of primary or secondary importance, but, in the descriptions of many of the works, Asians

seemed to be of main or major importance in the story. Some of the roles of the characters were matador, student, railroad worker, prisoner of a concentration camp, and businessman. Harada believed these to be a nonstereotypical representation. The author does criticize the fact that of the more than sixty ethnic and racial groups that make up the Asian/Pacific Island people, only five groups were found in the literature, Chinese, Japanese, Koreans, Filipinos, and Vietnamese.[27]

There have been a few studies comparing literature of one period to that of another, later period to ascertain if changes have occurred. One such study done by Pankratz compared the works of fiction that portray minority characters and were recommended for young adults in the Bulletin of the Center for Children's Books and were published in the years 1980 and 1990. Two of the aspects of the books studied were character importance and economic status. Distinct differences were found between the books published in 1980 and those published in 1990. The incidence of minority characters more than doubled from 1980 to 1990, with the largest increase being for African Americans. There was also a drastic change of the importance played in the story by African Americans. In 1980 all of the characters played a minor role, but of those published in 1990, 20% were main characters, 60% were major characters and only 20% were minor characters. On the other hand, African Americans had a 20% decline in their socio-economic status from 1980 to 1990. All Asian/Pacific Islanders were depicted as impoverished in 1980, while in 1990 25% were of average wealth and 75% were impoverished. No Asian/Pacific Islanders appeared as main characters in 1980, but by 1990 66.6% played major roles, and 33.3% held minor roles. A similar finding was discovered with Native Americans. All were depicted as impoverished in the books published in 1980, but in 1990 two-thirds appeared to have average incomes while one-third remained impoverished. Native Americans fared the best when it came to importance in the story. In 1980 the representation was equally divided between main and

minor importance and in 1990 it was again equally divided, but this time between all three roles of main, major, and minor. The study did not include any results for Hispanic Americans.[28]

Another study that compared one time period to another is a master's thesis by Julie Mueller that shows a significant change in the image of Native Americans in books published for young adults between the years 1960 and 1985. The books were chosen from the card catalog at the Center for Children's Books at the University of Chicago and therefore did not come from a selected list of recommended books. Most of the works published in the 1960s show Native American women in minor roles, if at all. Throughout the 1970s and 1980s the roles of women became more important and diverse, and characters of mixed ethnic heritage are shown. These characters positively confront the problems and prejudice that come with being of mixed heritage. The author noted that most works throughout the time period show a unified, extended family unit, but lack variety in settings and roles. Mueller expressed a need for Native American writers to publish more literature about their people and culture.[29]

All the previous works discuss some aspect of minority groups in children's and young adult literature; however none of them deal with the content of reviews of the literature. Rapp compared the reviews of multicultural young adult fiction appearing in Voices of Youth Advocates (VOYA) for the years 1984 and 1994. The study found that minority representation, as a percentage of the total, increased from 6.2% in 1984 to 16.3% in 1994. The importance of the characters in the books reviewed also changed. In 1984 there were a total of eight minority individuals represented as primary characters. In 1994 this increased to fourteen, but the entire increase was by African American individuals. All other ethnic groups either stayed at the same level or decreased in number as primary characters. Minorities as secondary characters also increased, going from 2.1% in 1984 to 6.0% in 1994. This increase was seen for African Americans and Native

Americans. Although this study shows that there was a significant increase in the representation and importance of some minority characters in these reviews, the author feels that these characters are still underrepresented compared to the percentages they hold in the general population.[30]

Another study was done to determine the percentage of reference books with multicultural topics[31] reviewed in three volumes of Choice. The volumes were published ten years apart. In volume 10 (March 1973-February 1974) 17% of the reviews were in the multicultural category. Volume 20 (September 1982-July/August 1983) had 19% and volume 30 (September 1992-July/August 1993) contained 24%. These numbers look promising until one looks at the individual ethnic groups about which this paper is written. In volume 10 only seven out of 102 reference books that were reviewed had topics pertaining to these minorities. Five or 0.84% had African American topics, while two or 0.34% were about "Latinos." None were listed for Asian or Native Americans. In volume 20, out of 100 reference books reviewed, eleven or 2.03% had African American themes. Six or 1.10% were about Native Americans and one or 0.18% were about "Latinos." No reference books of Asian American topics were reviewed. By volume 30 all ethnic groups were represented. Out of 157 reference books reviewed, eight or 1.21% had African American topics. Two or 0.30% had Asian American, their first appearance, six or 0.91% were Native American and four or 0.60% were "Latino." The numbers were far greater for the mother countries of these groups, Latin America, Africa and Asia. Balay explained that it takes a while for publishers to arrive at a level of publishing that matches reader interest and that writing and editing a reference source take a long time.[32]

CHAPTER III

Methodology

A content analysis was performed on the annotations listed in two editions of Books for You, one published in 1964 and the other in 1995. Only annotations of fiction, nonfiction and biography are included in this study. Annotations of science fiction, poetry, and drama are not included. All annotations that mention multicultural characters were coded for the following categories:

1.) Date.

2.) Race or Ethnic group.

3.) Setting.

4.) Importance.

5.) Role.

Date refers to the edition of Books for You in which the annotations appear, either 1964 or 1995. Race or ethnic group refers to the four categories, besides White, that are tabulated by the U. S. Census, African American, Native American, Asian/Pacific Islander and Hispanic American. Hispanic Americans are considered an ethnic group and can be of any race. They are counted twice on the Census, once for Hispanic ethnicity and once for race. Setting is the country or continent in which the action took place. Importance refers to the significance the multicultural character has in the story, and is counted as either primary or secondary. Role refers to the occupation, position, or situation of the multicultural character mentioned in the annotation. Some explanation is necessary to understand the various roles assigned to the characters. None means no role is mentioned. Self-sufficient stands for occupations like farming, fishing, hunting, etc. Artist includes writer, singer, musician, etc. Professional means an occupation that requires a college or higher degree, like teacher, doctor, engineer, etc. Nonprofessional means a job for which

no college degree is needed, like auto-worker and cowboy. Tradesman means an occupation for which special training is needed, like plumber, carpenter, etc. Leader stands for royalty, chief, or high elected government office like president. Slave also stands for ward or a second class citizen with no rights. Culture signifies folklore, customs, holidays, and festivals. If two roles are mentioned for the same character, such as child and civilian in war, or slave and later occupation, then only the later role was counted.

A coding sheet was used to compile the data; then the results from the 1964 edition were compared to the results from the 1995 edition. A second aspect of the study was to compare the percentage of books listed in Books for You to the actual percentages all racial and ethnic groups held in the 1960 and 1990 United States Census. An explanation of how some of the census figures were tabulated is necessary.

1960 United States Census--Persons of Spanish Surname
From the data collected in five Southwestern states--Arizona, California, Colorado, New Mexico and Texas, coders were asked to tabulate the number of persons with Spanish surnames. This is where the figure 3.46 million Hispanic Americans was derived. No other states were counted, so the result is lower than the actual population of Hispanic Americans throughout the United States. As far as race is concerned, people of Spanish ancestry, unless of mixed race, are considered white.[33]

1960 United States Census--Multiethnic
"Persons of mixed racial parentage were classified according to the race of the nonwhite parent, and mixtures of nonwhite races were classified according to the race of the father..."[34]

1990 United States Census
Respondents were asked to designate the racial group to which they belonged. The categories were "White," "Black," "American Indian, Eskimo or Aleut," "Asian or Pacific Islander," or "Other Race." "Other Race" is assumed to be those of mixed race. People of Hispanic origin can be of any race and are counted twice, once for their Hispanic ethnicity and once for race.[35]

CHAPTER IV

Analysis of Data

A content analysis was performed on the annotations in two editions of Books for You published thirty-one years apart, from 1964 to 1995. Annotations that mentioned multicultural characters, African Americans, Native Americans, Asian/Pacific Islanders, and Hispanic Americans, and multiethnic were coded according to the importance, setting, and roles of those characters. Also calculated was the percentage of representation of multicultural and white characters in the annotations with the percentage of population reported in the U. S. Census for the years closest to the Books for You publication. The hypothesis was that the importance and percentage of minority characters would increase from the 1964 to the 1995 edition and that the roles played by those characters would have become less stereotypical and true to reality.

Number of annotations citing the various racial and ethnic groups:

Table 1 shows the number of annotations that mention multicultural and white characters. The total number of books annotated decreased from 1522 in the 1964 edition to 630 in the 1990 edition. White Americans dominated with 1277 or 83.96% of the total books annotated in 1964, while the number dropped to 418 or 66.24% in 1995. The percentage of annotations containing multiethnic characters increased form 0.33% in 1964 to 1.90% in 1995, while those containing African Americans increased from 3.81% to 16.80%. Native and Hispanic American characters increased 4.08% and 1.84% respectively, to 6.34% and 3.01%. Asian/Pacific Islanders had a small decrease in representation, going from 91 books or 5.98% in 1964 to 36 books or 5.71% in 1995.

TABLE I

Distribution of Racial and Ethnic Groups by Date

	1964 Books for You		1995 Books for You	
Ethnic Group	f	%	f	%
White Americans	1277	83.96%	418	66.24%
African American	58	3.81%	106	16.80%
Native American	62	4.08%	40	6.34%
Asian/Pacific Islanders	91	5.98%	36	5.71%
Hispanic Americans	28	1.84%	19	3.01%
Multi-ethnic	5	0.33%	12	1.90%
Total	1521	100%	631	100%

Settings:

Annotations containing multicultural characters were coded as to whether the action took place in the United States or another country. It would be expected that the change from 1964 to 1995 would be a movement from the country of origin for recent immigrants to one where the action takes place in this country as the children of these immigrants are now teenagers. This was true in all cases. As Table II shows, the action in 41.4% of the stories with characters of African origins in the 1964 edition took place in another country, usually Africa. By 1995 only 17.9% of the action took place outside the US. In the 1964 edition 19.4% of the action for Native Americans took place outside the US, in Canada, Central and South America, while in 1995 this decreased to 10.0%. Eighty or 87.9% of the 91 books in 1964 with Asian/Pacific Islander characters placed the action in another country. This had changed by 1995 to where 21 or 58.3% of the 36 books depicted the action in another country. Of the books annotated that contain Hispanic Americans, 16 or 57.1% have action outside the United States in 1964. In 1995 this dropped dramatically to 26.3%. Although few books pertaining to characters with multiple ethnicity are annotated, two of the five or 40.0% in the 1964 edition had settings outside the United States. In the 1995 edition, only two of the 12 books or 16.7% had settings outside the Unites States.

Importance:

Another element studied was the importance of the multicultural characters in the annotations. They were considered to be of primary importance if they are a major character or subject in the work and of secondary importance if they are a minor or incidental character or subject in the work. Table III shows that in the annotations, all but

TABLE II

Distribution of Ethnic Group by Setting

1964
Books for You

	USA		Other Country		
Ethnic Group	f	%	f	%	Total
African Origin	34	58.6%	24	41.4%	58
Native American	50	80.6%	12	19.4%	62
Asian/Pacific Islanders	11	12.1%	80	87.9%	91
Hispanic Origin	12	42.9%	16	57.1%	28
Multi-ethnic	3	60.0%	2	40.0%	5

1995
Books for You

	USA		Other Country		
Ethnic Group	f	%	f	%	Total
African Origin	87	82.1%	19	17.9%	106
Native American	36	90.0%	4	10.0%	40
Asian/Pacific Islanders	15	41.7%	21	58.3%	36
Hispanic Origin	14	73.7%	5	26.3%	19
Multi-ethnic	10	83.3%	2	16.7%	12

TABLE III

Distribution of Multicultural Characters by Importance and Date

	1964 Books for You		1995 Books for You	
African Americans	f	%	f	%
Primary Importance	42	72.4%	94	88.7%
Secondary Importance	16	27.6%	12	11.3%
Total	58	100%	106	100%
Native Americans	f	%	f	%
Primary Importance	37	59.7%	30	75.0%
Secondary Imprtance	25	40.3%	10	25.0%
Total	62	100%	40	100%
Asian/Pacific Islanders	f	%	f	%
Primary Importance	70	76.9%	27	75.0%
Secondary Importance	21	23.1%	9	25.0%
Total	91	100%	36	100%
Hispanic Origin	f	%	f	%
Primary Importance	20	71.4%	17	89.5%
Secondary Importance	8	28.6%	2	10.5%
Total	28	100%	19	100%
Multi-ethnic	f	%	f	%
Primary Importance	4	80.0%	11	91.7%
Secondary Importance	1	20.0%	1	8.3%
Total	5	100%	12	100%

one of the multicultural groups increased in primary importance and decreased in secondary importance from 1964 to 1995. Multiethnic characters have the highest percentage rate for primary importance both in 1964 and 1995 at 80.0% and 91.7% respectively. Characters of African and Hispanic origins have similar percentage rates for primary importance, rising from 72.4% and 71.4% respectively in 1964, to 88.7% and 89.5% in 1995. In the 1964 edition the lowest percentage rate of primary importance, 59.7%, is held by the Native Americans, rising to 75.0% in 1995. Asian/Pacific Islanders were the only group to decrease in primary importance, falling from 76.9% in 1964 to 75.0% in 1995.

Representation in the United States Census:

This part of the study, shown in Table IV, compared the percentage of characters in the annotations to the percentage each of these racial groups held in the United States Census. Percentages of African Americans, Native Americans, Asian/Pacific Islanders, multiethnic, and Caucasian characters in the annotations of the 1964 edition of Books for You were compared to the 1960 Census and characters in the annotations of the 1995 edition were compared to the 1990 Census. Annotations that mention both Caucasian and multicultural characters were counted as multicultural only. Hispanic Americans are shown in Table V as they are counted differently by the Census than the other groups.

In the 1960 Census, 88.57% of the 179.32 million Americans were tabulated as Caucasians, while 1277 or 85.53% of the annotations in the 1964 edition of Books for You were counted as Caucasians. Multiethnic Americans comprised 0.12% of the population and have 0.33% of the annotations. Asian/Pacific Islanders and Native Americans comprised 0.49% and 0.29% of the population, respectively, but were disproportionately represented by 6.10% and 4.15% of the annotations. African

TABLE IV

Comparison of Occurence of Racial Groups in Annotations Versus Representation in US Census

	1960 Census		1964 Books for You	
	# in Millions	%	# of Books	%
White Americans	158.83	88.57%	1277	85.53%
African Americans	18.87	10.52%	58	3.88%
Native Americans	0.52	0.29%	62	4.15%
Asian/Pacific Islanders	0.88	0.49%	91	6.10%
Other/Multiethnic	0.22	0.12%	5	0.33%
TOTAL	179.32	100%	1493	100%

	1990 Census		1995 Books for You	
	# in Millions	%	# of Books	%
White Americans	199.69	80.29%	418	68.30%
African Americans	29.99	12.06%	106	17.32%
Native Americans	1.96	0.79%	40	6.54%
Asian/Pacific Islanders	7.27	2.92%	36	5.88%
Other/Multiethnic	9.80	3.94%	12	1.96%
TOTAL	248.71	100%	612	100%

Americans were 10.52% of the 1960 population, but have only 3.88% of the annotations.

In the 1990 Census, Caucasian Americans had decreased to 80.29% of the 248.71 million United States population. Their representation in the 1995 edition of Books for You had also decreased to 418, or 68.30% of the annotations. African Americans increased to 12.06% of the population and to 17.32% of the annotations. Native American population had more than doubled to 0.79%, while their percentage increased to 6.54% of the annotations. Asian/Pacific Islander population increased almost six fold to 2.92%, while the number of annotations decreased slightly to 5.88%. People who are multiethnic accounted for 3.94% of the population, buy only had 1.96% of the annotations.

Representation in the United States Census--Hispanic Americans:

Table V represents a comparison of annotations containing Hispanic American characters in the 1964 and 1995 editions of Books for You versus the United States Census. In this study, Hispanic Americans were treated separately because they are counted twice in the Census, once for Hispanic origin and once for race. For this table the author simply subtracted the number of people reported to be Hispanic from the total number of United States residents, thus arriving at the number of "other Americans." In the 1960 Census, Hispanic Americans madeup 1.93% of the United States population. In the 1964 edition of Books for You 1.84%, or 28, of the annotations mention characters of Hispanic origin. In the 1990 Census Hispanic Americans had increased to 8.99% of the population, while the number of annotations is 19, or 3.01%.

TABLE V

Comparison of Annotations with Hispanic Americans versus Representation in US Census

	1960 Census		1964 Books for You	
	# in Millions	%	# of Books	%
Hispanic Americans	3.46	1.93%	28	1.84%
Other Americans	175.86	98.07%	1493	98.16%
TOTAL	179.32	100%	1521	100%

	1990 Census		1995 Books for You	
	# in Millions	%	# of Books	%
Hispanic Americans	22.35	8.99%	19	3.01%
Other Americans	226.36	91.01%	612	97.00%
TOTAL	248.71	100%	631	100%

Roles of characters with African origins:

Of the total number of annotations mentioning multicultural characters in both editions of Books for You, African Americans have the largest representation, at 35.9%, and the most variety in character roles. African American character roles are shown in Table VI. The percentage of characters who are "freedom fighters" increased from 10.34% in the 1964 edition to 20.75% in the 1995 edition. "Coming of age," a popular topic in young adult novels in the 90s, grew from 3.34% in 1964 to 14.15% in 1995. The always celebrated "sportsman" increased from 12.07% to 18.87% in thirty-one years. Decreasing in percentage was "professional," going from 18.97%, the highest percentage in 1964 for African Americans, to only 1.89% in 1995. The role on "none," in which the character is mentioned but no role is given, went from 17.24%, the second highest in 1964, to 7.55% in 1995. No African American character was given the role of "romance" in either edition. Of all the annotations mentioning multicultural characters, the role of "convict" was given only once, in the 1995 edition to an African American.

Roles of Native Americans:

Native American character roles are shown in Table VII. The role of "none" was the most common given to Native Americans. In the 1964 edition, 27.42% of Native American characters were mentioned, but had no role. In 1995 the role of "none" had decreased to 15.00%. "Coming of age" decreased from 6.45% in 1964 to 5.00% in 1995. Also decreasing was the stereotypical "warrior," changing from 17.74% in the earlier edition to 12.50% in the latter. Another role that is sometimes mentioned as stereotypical of Native Americans, is "leader" or chief. Only 6.45% of the roles in 1964 were that of "leader." In 1995 this decreased to 2.50%. "Romance" was the topic of 9.68% of the

TABLE VI

Roles of Characters with African Origins

	1964 Books for You		1995 Books for You	
Roles	f	%	f	%
None	10	17.24%	8	7.55%
Romance	0	0	0	0
Self-sufficient	3	5.17%	3	2.83%
Warrior	1	1.72%	4	3.77%
Artists	5	8.62%	11	10.38%
Profrssional	11	18.97%	2	1.89%
Nonprofessional	1	1.72%	1	0.94%
Freedom Fighter	6	10.34%	22	20.75%
Tradesman	1	1.72%	0	0
Leader	2	3.45%	2	1.89%
Coming of Age	2	3.45%	15	14.15%
Sportsman	7	12.07%	20	18.87%
Slave	6	10.34%	12	11.32%
Captor	0	0	0	0
Gang Member	1	1.72%	1	0.94%
Civilian in War	0	0	1	0.94%
Culture	2	3.45%	3	2.83%
Convict	0	0	1	0.94%
Total	58	100%	106	100%

TABLE VII

Roles of Native Americans

	1964 Books for You		1995 Books for You	
Roles	f	%	f	%
None	17	27.42%	6	15.00%
Romance	6	9.68%	0	
Self-sufficient	5	8.06%	5	12.50%
Warrior	11	17.74%	5	12.50%
Artists	0		1	2.50%
Profrssional	0		0	
Nonprofessional	0		1	2.50%
Freedom Fighter	3	4.84%	0	
Tradesman	0		0	
Leader	4	6.45%	1	2.50%
Coming of Age	4	6.45%	2	5.00%
Sportsman	2	3.23%	2	5.00%
Slave	1	1.61%	4	10.00%
Captor	1	1.61%	2	5.00%
Gang Member	0		0	
Civilian in War	2	3.23%	2	5.00%
Culture	6	9.68%	9	22.50%
Convict	0		0	
Total	62	100%	40	100%

annotations in 1964. There were no annotations in the 1995 edition that mentioned "romance." "Culture," the second most popular topic for Native American books, increased from a percentage of 9.68% in the 1964 edition to 22.50% in 1995. "Self-sufficient" rose from 8.06% to 12.50%. "Slave" and "captor" both comprised 1.61% in 1964, but increased to 10.00% and 5.00%, respectively, in 1995. In neither edition were the roles of "professional" or tradesman" presented. Only one annotation, in the 1995 edition, gives the role of "artist" to a Native American.

Roles of Asian/Pacific Islanders:

The roles of Asian/Pacific Islanders are presented in Table VIII. The most common role, "coming of age," is present in 14.29% of annotations in 1964 and 33.33% in 1995. "Warrior" is the role given to 5.49% of the characters in the 1964 edition, while in 1995 the percentage rate was 19.44%. Another role that increased is "civilian in war," a topic popular after Japanese citizens were placed in concentration camps on the West Coast during World War II. This role has a percentage rate of 6.69% in 1964, but jumps to 13.89% in 1995. An increase was seen in the "professional" role, going from 3.30% in the early edition to 5.56% in the latter. Decreasing were "leader," going from 18.68% to zero in thirty-one years, "culture," from 8.79% to 5.56%, and "romance," going from 14.29% to 2.78%. Another role to decrease in percentage was "none," with 14.29% in the 1964 edition and 11.11% in the 1995 edition. "Self-sufficient" holds 6.59% in 1964, but zero in 1995. As with Native Americans, only one annotation mentions the role of "artist" for Asian/Pacific Islanders. This annotation is also in the 1995 edition.

TABLE VIII

Roles of Asian/Pacific Islanders

	1964 Books for You		1995 Books for You	
Roles	f	%	f	%
None	13	14.29%	4	11.11%
Romance	13	14.29%	1	2.78%
Self-sufficient	6	6.59%	0	
Warrior	5	5.49%	7	19.44%
Artists	0		1	2.78%
Profrssional	3	3.30%	2	5.56%
Nonprofessional	1	1.10%	0	
Freedom Fighter	1	1.10%	0	
Tradesman	1	1.10%	0	
Leader	17	18.68%	0	
Coming of Age	13	14.29%	12	33.33%
Sportsman	0		0	
Slave	0		2	5.56%
Captor	3	3.30%	0	
Gang Member	1	1.10%	0	
Civilian in War	6	6.59%	5	13.89%
Culture	8	8.79%	2	5.56%
Convict	0		0	
Total	91	100%	36	100%

Roles of Hispanic characters:

Roles of Hispanic Americans are represented in Table IX. Hispanic Americans have a limited variety of roles in the annotations. There are only eight different roles mentioned in the 1964 edition and seven in 1995. Three roles of particular interest to young adults, "romance," "professional," and " "leader," are not present at all. Nor is the stereotypical "gang member." "Nonprofessional" and "tradesman" are mentioned only once. Only two annotations, 7.14% of the total for 1964, refer to "sportsmen." The very popular "coming of age" role was found in 7.14% of the annotations in the 1964 edition, but that percentage has increased to 26.32% in 1995. "Warriors" are found in 14.29% of the annotations in 1964, but there are none in 1995. "Culture" is the topic of 14.29% of the annotations in the earlier edition and 10.53% of the latter. "Self-sufficient" decreased from 21.43% to 5.26%. Percentage of annotations that mention Hispanic Americans but give them no role is 28.57%, the highest in 1964, and 21.05% in 1995. No "artists" were observed in the 1964 edition, but 26.32% of the annotations in 1995 give "artist" as the role.

Roles of multiethnic characters:

The roles of multiethnic characters are presented in Table X. Only five annotations in the 1964 edition of Books for You mention multiethnic characters and only two roles are given. One annotation speaks of "romance" and another is about "culture." The other three annotations, 60.00% of them, give no role for the multiethnic character. In the 1995 edition 41.67% of the roles are "coming of age," 25.00% are no role given, and the rest, "Warrior," "artists," "sportsman," and gang member" have a percentage of 8.33.

TABLE IX

Roles of Hispanic Americans

	1964 Books for You		1995 Books for You	
Roles	f	%	f	%
None	8	28.57%	4	21.05%
Romance	0		0	
Self-sufficient	6	21.43%	1	5.26%
Warrior	4	14.29%	0	
Artists	0		5	26.32%
Profrssional	0		0	
Nonprofessional	1	3.57%	0	
Freedom Fighter	0		0	
Tradesman	0		1	5.26%
Leader	0		0	
Coming of Age	2	7.14%	5	26.32%
Sportsman	2	7.14%	0	
Slave	1	3.57%	0	
Captor	0		0	
Gang Member	0		0	
Civilian in War	0		1	5.26%
Culture	4	14.29%	2	10.53%
Convict	0		0	
Total	28	100%	19	100%

TABLE X

Roles of Multiethnic Characters

	1964 Books for You		1995 Books for You	
Roles	f	%	f	%
None	3	60.00%	3	25.00%
Romance	1	20.00%	0	
Self-sufficient	0		0	
Warrior	0		1	8.33%
Artists	0		1	8.33%
Profrssional	0		0	
Nonprofessional	0		0	
Freedom Fighter	0		0	
Tradesman	0		0	
Leader	0		0	
Coming of Age	0		5	41.67%
Sportsman	0		1	8.33%
Slave	0		0	
Captor	0		0	
Gang Member	0		1	8.33%
Civilian in War	0		0	
Culture	1	20.00%	0	
Convict	0		0	
Total	5	100%	12	100%

CHAPTER V

Summary and Conclusions

A content analysis was performed on the annotations found in two editions of Books for You published thirty-one years apart in 1964 and 1995. Any annotation that mentioned multicultural characters, African Americans, Native Americans, Asian/Pacific Islanders, Hispanic Americans, or those of mixed race, were coded for date, ethnic group, country setting, importance and role. The percentage of annotations found to have multicultural characters was compared to United States Census population in the year closest to publication. The total number of annotations coded for the 1964 edition was 244 and the total number coded for the 1995 edition was 213.

Overall the percentage of annotations mentioning multicultural characters has increased significantly from 1964 to 1995. Along with the increased importance these characters hold in the literature in 1995, the action in these books is taking place more often in the United States, as opposed to the mother country in the 1964 edition. Comparing the percentage of annotations featuring each ethnic group to the United States Census population reveals mixed results for both editions, with some ethnic groups being overrepresented and some being underrepresented. The roles these characters played became somewhat less stereotypical in the latter edition, but some stereotypes still remain. The most promising improvement came with the role of "none." With every ethnic group this percentage decreased from 1964 to 1995. That was the only consistent finding.

African Americans were underrepresented in the 1964 edition, but overrepresented in 1995. There was great improvement in the number of books with settings in the United States and the characters have greater importance. The stereotypical role of "gang member" was low in both years, but the roles of "artists" and "sportsman" together in 1995 make up almost 30% of the total, showing the need for more variety in this area.

The roles of "professional," "nonprofessional" and "tradesman" need to be greatly increased.

In both editions, Native Americans are largely overrepresented, probably due to popularity of the caricature of native peoples that has always been present in literature that was written by non-natives. Images of the stereotypical "noble savage" or "bloodthirsty warrior" have been abundant ever since Europeans first arrived in America. In the annotations, Native Americans hold the lowest percentage of primary importance in 1964 and are tied for the lowest in 1995. The variety of roles in somewhat limited, with the absence of "professional" and "tradesman" and only one each of "artist" and "nonprofessional" showing the need for change. While there was a decrease in the percentage of "warrior," a further decline would be an improvement.

Asian/Pacific Islanders were the only ethnic group to decrease, if only slightly, in percentage of annotations from 1964 to 1995. They are also the only group to still have a majority of settings taking place in another country and to have their characters not increase in importance in the later edition. On the other hand, according to their population in the United States Census, they were overrepresented in both editions. On a positive note, they have the lowest percentage of "none" for a role and they tie with African Americans for the greatest variety in roles for the 1964 edition. The greatest number of characters in the earlier edition have the role of "leader." These are mostly biographies featuring kings, princes, emperors and presidents. There were no leaders in the later edition. "Romance" was a popular role in the earlier edition, probably due to the stereotype of the Asian woman as "geisha," or white man's subservient helpmate. "Coming of age" was present at a high rate in both editions. In the case of the Asian/Pacific Islanders, these stories usually revolve around the children of immigrants trying to break away from their parents old world customs and manners. The high number

of "warriors" in the second edition was largely due to samurai warriors of Japan and the Vietnam War.

Hispanic Americans were slightly underrepresented in 1964, but this would be even more so if the entire Hispanic population had been counted in the Census. By 1995 they were underrepresented by 300%. More of the settings are in other countries in Central and South America in the earlier edition, but by 1995 almost three-quarters of the action takes place in the United States. Altogether only 47 annotations featuring Hispanic Americans are in both editions and the roles are limited to ten, not counting "none." Most numerous in 1964 are "self-sufficient," as fisherman, shepherd, diver and ranchers, "warrior," mostly fighting for independence from Spain, and "culture." "Coming of age," a very popular young adult theme in the nineties, and "artists" are the most numerous roles in 1995. Those that make up the role of "artist" include a dancer, a musician, and painter and two writers. The stereotypical Hispanic roles of housekeeper and handyman did not appear in the annotations.

All of the annotations that were coded as multiethnic contained characters who are from a variety of ethnic groups. There are no individual characters who have mixed parentage. These annotations are very few in number, but did more than double from 1964 to 1995. The greatest percentage is for the role of "coming of age." More books need to be written about children who are of mixed racial parentage because these children, more than anyone else, usually don't fit in with any group and it would help if they could read about others like themselves.

This study shows that there are promising signs that multicultural literature is becoming an important part of young adult literature. As more and more writers of various ethnic groups write books about their own culture and people, the field will surely improve.

APPENDIX A

Annotation Coding Sheet

A. Citation # _____. (3 digits)

B. Date in Books for You: _____. (4 digits)

1964 (1) 1995 (2)

C. Ethnic Group: _____. (1 digit)

African American (1) Native American (2) Asian/Pacific Islander (3) Hispanic American (4) Multiethnic (5)

D. Country Setting: _____. (1 digit)

United States (1) Other (2)

E. Importance: _____. (1 digit)

Primary (1) Secondary (2)

F. Role: _____. (2 digits)

None (1), Girlfriend, Wife, Romance (2), Self-sufficient (3), Warrior (4),

Artist (5), Professional (6), Nonprofessional (7),

Freedom Fighter, Civil Rights (8), Tradesman (9), Leader (10),

Coming of Age (11), Sportsman (12), Slave, Second-Class Citizen (13),

Captor (14), Gang Member (15), Civilian in War (16),

Folklore, Culture, Customs, Arts, Festivals (17), Convict (18)

APPENDIX B

Short Annotation Coding Sheet

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

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Role _____

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Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

Citation # _____ Date: _____ Ethnic Group: _____ Setting: _____ Importance _____
Role: _____

NOTES

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[4]Virginia M. Henderson, "The Development of Self-esteem in Children of Color," in The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults, ed. Merri V. Lindgren (Fort Atkinson, WI: Highsmith, 1991), 20.

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[7]Joseph Bruchac, "All Our Relations," Horn Book Magizine 71 (March/April 1995): 158.

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[14]Marc Aronson, "A Mess of Stories," The Horn Book Magazine 71 (March/April 1995): 167.

[15]Phoebe Yeh, "Multicultural Publishing: The Best and the Worst of Times," Journal of Youth Services in Libraries 6 (Winter 1993): 160.

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[19]Ginny Moore Kruse and Kathleen T. Horning, "Multicultural Literature for Children and Young Adults: A Selected Listing of Books 1980-1990 by and about People of Color," ERIC Document # 346 869: 13.

[20]Jeanne B. Cobb, "Images and Stereotyping of African Americans and Hispanic Americans in Contemporary Children's Fiction," ERIC Document # 392 062, (May 3, 1995): 12.

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